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JOHN CORT
PRESENTS
A NEW COMIC OPERA

THE PRINCESS "PAT."

WITH
ELEANOR PAINTER

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

STAGED BY FRED G. LATHAM

M. WITMARK & SONS
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LONDON

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JOHN CORT

PRESENTS

A New Comic Opera

THE PRINCESS "PAT"

WITH

ELEANOR PAINTER



The Book and Lyrics by

HENRY BLOSSOM



THE MUSIC BY

VICTOR HERBERT

Staged by FRED G. LATHAM

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Music

JOHN CORT
Presents
A Comic Opera in Three Acts
Entitled
THE PRINCESS "PAT"
with
MISS ELEANOR PAINTOR

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by FRED. G. LATHEM

CHARACTERS
(In the Order of their Appearance)

MARIE	Miss LEONORA NOVASIO
THOMAS.	Mr. MARTYN HADYN
BOB DARROW	Mr. SAM B. HARDY
TONY SCHMALZ, Jr.	Mr. ROBERT OBER
SI PERKINS.	Mr. ALEXANDER CLARK
GRACE HOLBROOK	Miss ANGELA PALMER
GENERAL JOHN HOLBROOK	Mr. LOUIS CASAVANT
ANTHONY SCHMALZ	Mr. AL. SHEAN
PRINCESS DI MONTALDO (nee Patrice O'Connor)	Miss ELEANOR PAINTER
PRINCE ANTONIO DI MONTALDO	Mr. JOSEPH R. LERTORA
BERTIE ASHLAND.	Mr. RALPH RIGGS
GABRIELLE FOURNEAUX.	Miss KATHERINE WITCHIE
ANNE WINTHROP	Miss CLARE FREEMAN
BELLA WELLS	Miss CHARLOTTE LA GRANDE
CORALIE BLISS	Miss DORIS KENYON
DOROTHY PRYME	Miss LYN DONALDSON
ELSIE SMITH	Miss KATHLEEN ERROLL
FRANCES HEDGES.	Miss UNA BROOKS
HESTER LISLE	Miss CLARA TAYLOR
MAUDE VAN CORTLANDT.	Miss LILIAN CHARLES
REGGIE CALTHORPE.	Mr. EST MORRISON
SIDNEY GREY.	Mr. JACK HAGNER
DUNCAN ARTHUR	Mr. SVEN ERIC
TEDDY THORNE	Mr. WILLIAM QUINBY
LEE BAINBRIDGE.	Mr. CARL DRURY
JACK WICKHAM.	Mr. WILLIAM COLLINS
NAT FRANKLIN.	Mr. IRVING FASK
ACHILLE MAZETTI	Mr. MARIO ROGATI

SYNOPSIS

TIME: The Present

PLACE: Long Island

Act I— Garden of General Holbrook's Home. (Forenoon)

Act II— Living-Room in General Holbrook's Home. (Evening of Same Day)

Act III— Smoking-Room at the Westmorland Hunt-Club. (The Following Night)

Program Of Music

(Direction Mr. GUSTAVE SALZER)

Act I

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Overture

Allegro

First system of the Overture score, marked *Allegro*. The piano introduction begins with a treble staff playing a rapid sixteenth-note melody, marked *ff*. The bass staff has a few notes and a *ff* dynamic marking.

Second system of the Overture score, continuing the piano introduction with complex chordal textures in both staves.

Third system of the Overture score, continuing the piano introduction with complex chordal textures in both staves.

Fourth system of the Overture score, marked *Allegro moderato*. The piano introduction continues with a treble staff playing a rapid sixteenth-note melody and a bass staff with a few notes and a *ff* dynamic marking.

Andante

8va (Trumpet Solo) *ten.* *mf molto espress.*

ten.

ten. *poco rit.* *a tempo*

ten. *molto cresc. ed allargando*

ff *rit.* *ff molto allarg.* *sfz*

(Fl. Solo)

Flute Solo: *mf poco rit. rubato accel.*

Harp: *(Harp)*

Clarinet Solo: *poco rit. rubato accel.*

Harp: *(Harp)*

Harp: *f*

Harp: *(Harp)*

Harp Cadenza: *f brillante*

Tympani: *allargando*

Valse lente: *sfz poco a poco a tempo pp rit.*





First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *sfz* (sforzando) at the beginning of each measure.

Second system of musical notation, measures 4-6. The texture continues with rapid sixteenth-note passages. Dynamic markings include *sfz* and *sf* (sforzando). A dotted line with a delta symbol (δ) is placed above the staff in measure 6.

Third system of musical notation, measures 7-9. The music transitions to a more sustained texture. Dynamic markings include *ff* (fortissimo) and *poco allargando* (slightly slowing down). A dotted line with a delta symbol (δ) is placed above the staff in measure 7.

Poco meno

Fourth system of musical notation, measures 10-14. The music features a series of chords and moving lines. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando).

Fifth system of musical notation, measures 15-19. The music continues with a mix of chords and moving lines. Dynamic markings include *sfz* (sforzando).

First system of musical notation. Treble and bass staves. Treble staff contains chords with accents and slurs. Bass staff contains eighth notes with accents. Dynamic marking: *sfz*.

Second system of musical notation. Treble and bass staves. Treble staff contains chords with accents and slurs. Bass staff contains eighth notes with accents. Dynamic marking: *sfz*.

Third system of musical notation. Treble and bass staves. Treble staff contains chords with accents and slurs. Bass staff contains eighth notes with accents. Dynamic marking: *sfz*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords with accents and slurs. Bass staff contains eighth notes with accents. Dynamic marking: *sfz*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords with accents and slurs. Bass staff contains eighth notes with accents. Dynamic marking: *sfz*. Tempo markings: *poco rit.*, *Piu mosso*, *a tempo*. A triplet of eighth notes is marked *f*.

Tempo di Marcia (Moderato)





Poco piu mosso



Opening Act I

Nº 1

Moderato

ff *ffz* *f* *ffz*

p cresc. ed accel. *poco a poco*

fp

Poco più mosso **CURTAIN**

ff brillante *sempre dim.*

p *pp*

"Allies!"

No 2

DUO

Moderato grazioso



MARIE

Jeal-ous? That will nev-er do!

Ev-er I de-sire that the men ad-mire!



If I'm going to mar-ry you. —

Zut! — A - lors!

THOMAS

Be-lieve me, all your flirt - ing's through. —



MARIE

sfz

On - ly just a lit - tle bit. That will be al - right, Huh? Yes? No?

The first system shows Marie's vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment is in bass clef. The vocal line starts with a forte dynamic (sfz) and features several accents. The piano accompaniment includes a piano (fp) section in the first measure.

MARIE

rit.

For me 'tis ne-cess-a-ry!

Ah! Yes! for —

THOMAS

rit.

I don't flirt! no!

We are dif-f'rent quite!

The second system continues Marie's vocal line and introduces Thomas's vocal line. Marie's line ends with a 3/4 time signature. Thomas's line also ends with a 3/4 time signature. The piano accompaniment continues with a piano (p) section and a ritardando (rit.) section.

Tempo di Valse

a tempo

I am French and you are Eng-lish, for - tun - ate for me! _____

a tempo

You are French and I am Eng-lish, for - tun - ate for me! _____

Tempo di Valse

The third system is a waltz section in 3/4 time. It features a piano accompaniment in bass clef with a piano (p) section and a mezzo-piano (mp) section. The tempo is marked 'Tempo di Valse' and 'a tempo'. The piano part includes a 'grazioso' (graceful) section.

Twee - dle - dum we may dis - tin - guish Thus from Twee - dle -

Twee - dle - dum we may dis - tin - guish Thus from Twee - dle -

The first system of the musical score. It consists of two vocal staves (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The vocal lines are in a homophonic style, with the lyrics 'Twee - dle - dum we may dis - tin - guish Thus from Twee - dle -' written below. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

dee ——— Though al - lies by ties of mar - riage, We shall

dee ——— Though al - lies by ties of mar - riage, We shall

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal lines have a long note for 'dee' followed by the lyrics 'Though al - lies by ties of mar - riage, We shall'. The piano accompaniment includes a dynamic marking of *p* (piano) in the middle of the system.

nev - er roam: ——— *f* Shall not care to go to war, for we can *poco rit.* *a tempo*

nev - er roam: ——— *f* Shall not care to go to war, for we can *poco rit.* *a tempo*

The third system of the musical score. It continues the vocal and piano parts. The vocal lines have a long note for 'nev - er roam:' followed by the lyrics 'Shall not care to go to war, for we can'. The piano accompaniment includes dynamic markings of *f* (forte) and tempo markings of *poco rit.* (ritardando) and *a tempo* (return to original tempo).

fight at home Shall not care to

fight at home, fight at home so we shall not care to

p *fp*

poco rit. *a tempo* *poco rit.*

go to war, For we can fight at home!

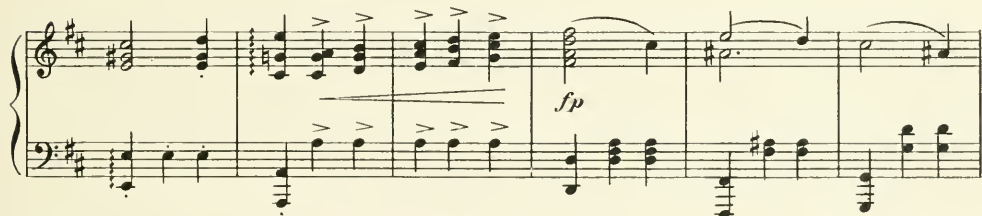
poco rit. *a tempo* *poco rit.*

go to war, For we can fight at home!

poco rit. *a tempo* *rit.* *poco rit.* *p*

DANCE

a tempo



No 3

Make Him Guess!

Moderato

Piano introduction in D major, 2/4 time. The music features a series of chords and single notes in both hands. The right hand starts with a series of chords, while the left hand plays a simple bass line. Dynamics include *f* (forte), *sfz* (sforzando), and *p* (piano).

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Love's a game, as you can see, Gamb - ling game, no doubt!"

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Played by two and some-times three, Then it's 'odd man out!'"

Of - ten times you have to "bluff!" Oft - en to "fi - nesse!"

But the i - dea, in the rough, Is to make them guess!

rit. *poco rit.*

If you want — a man to love you, Bear in mind this

p

plan, — Al - ways keep — him doubt - ful of

This page of musical notation, numbered 27, contains five systems of music. Each system consists of a treble staff and a bass staff, with a grand staff bracket on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The music is written in a style typical of 19th-century piano literature, with a focus on melodic and harmonic development. The first system begins with a treble staff containing a few notes and a bass staff with a series of eighth notes. The second system features a more complex treble staff with many beamed notes and a bass staff with a steady eighth-note accompaniment. The third system shows a treble staff with a melodic line and a bass staff with a similar eighth-note pattern. The fourth system includes a treble staff with a melodic phrase and a bass staff with a more active line. The fifth system concludes with a treble staff featuring a melodic line and a bass staff with a final, active passage.

f
If you want a man to love
If you want a man to love you, Bear in
ff brillante

you, Bear in mind the plan,
mind this plan, Always keep him doubt-ful

Al-ways keep him doubt-ful of you, Fool him
of you, Fool him all you can.

all you can! Nev-er let him know you

Nev-er let him know you like him.

like him. Nev-er an-swer "yes!" 'til he's bro-ken

Nev-er an-swer "yes!" Un-til you have him bro-ken

heart-ed, Make him guess, guess, guess.

heart-ed, Make him guess, guess, guess.

a tempo

pesante

ff a tempo

f

DANCE

29

First system of musical notation. The key signature is two sharps (F# and C#). The music is in 4/4 time. The first measure features a piano introduction with a forte (*ff*) dynamic. The second measure contains a complex chordal texture with a forte (*ff*) dynamic. The third measure continues the melody with a forte (*ff*) dynamic.

Second system of musical notation. The melody continues with a forte (*ff*) dynamic. The bass line provides a steady accompaniment.

Third system of musical notation. The melody features a series of eighth notes and a half note, followed by a quarter note. The bass line continues with a steady accompaniment.

Fourth system of musical notation. The melody continues with a forte (*ff*) dynamic. The bass line provides a steady accompaniment.

Fifth system of musical notation. The melody continues with a forte (*ff*) dynamic. The bass line provides a steady accompaniment. The system concludes with a double bar line and a repeat sign, followed by two endings. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The key signature changes to one sharp (F#) in the final measure.

No 4

I'd Like To Be A "Quitter"- But I Find It Hard To Quit.

Tempo giusto

This life has man - y se - crets that I
As long as I sit up at night and

do not seek to know, But there is one re - gard - ing which I'm
drink, I feel all right! But when, at last, I go to bed of

cur - i - ous!
shame for it, Why is it ev - 'ry-thing which might be
I wake up feel - ing "rot - ten" which should

pleas - ant here be - low Is eith - er wrong, ex - pen - sive or in - jur - i - ous? I
prove the mat - ter quite, It is - n't "drink" but "sleep" that is to blame for it! "The

pp

love to gam - ble, drink and play a - bout with pret - ty girls! Such
 way of the trans-gres - sor is a hard one," we are told! I've

staccatissimo

pp

joys are sub-ject, though, to heav'nly wrath! 'Tis saf - er, so they say, to nev - er
 found it is a "hard one" to re - sist! By day I hate to think of all I've

REFRAIN
piu mosso

leave the nar - row way - Nor "dal - ly" in "the prim - rose path!" Yet at
 bought to eat and drink And all the dif - frent girls I've kissed! But at

pp
accl al piu mosso
al tempo

Poco animato

night - when the lights Twin - kle bright - ly on Broad - way, I am

2nd time f for Dance

strong for the wrong, And I fall for all the

wom - en, wine and song till break of day! Then, I say! What a

sad re - pen - tant fit! I'd like to be a

"quit-ter," But I find it hard to quit!

1. 2.

fp *ffz*

(Repeat for Dance)

Arrival Of "Pat."

No 5

Allegro con spirito

Musical score for "Arrival Of 'Pat.'", No 5, in 6/8 time, marked "Allegro con spirito". The score is written for piano and horn. The key signature has two flats (B-flat and E-flat). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The horn part enters in the third measure with a melody marked "sempre pp". The score concludes with a first ending bracket.

Dynamics: *ppp*, *ppp*, *ppp*, *sempre pp*.

2.

molto cresc.

CHORUS

ff

Sing hey, for the hun-ters at morn,— The dawn of a beau-ti-ful day,— Sing

ff

Sing hey, for the hun-ters at morn,— The dawn of a beau-ti-fui day,— Sing

ff

ho, for the sound of the horn,— As gai-ly they gal-lop a - way! — To

ho, for the sound of the horn,— As gai-ly they gal-lop a - way! — To

sfz sfz

sfz sfz

mu-sic-al chor-us of hounds—Through field and through for-est they go! ——— The

mu-sic-al chor-us of hounds—Through field and through for-est they go! ——— The

sfz sfz

while through the air there re- sounds ——— The far- a-way cry; view-hal -lo! ——— Hal-

while through the air there re- sounds ——— The far- a-way cry; view-hal -lo! ——— Hal-

ff

lo! ——— Tra - la ——— Tra - la ——— Hal - lo! ———

lo! ——— Tra - la ——— Tra - la ——— Hal - lo! ———

brillante sfz

Hal - lo! Hal - lo! Hal - lo! Hal - lo!

sfz *ff* *sfz* *p*

p *cresc. molto* *p* *cresc. molto* *p* *cresc. molto*

Hal - lo Tra - la Hal - lo! Hal - lo Tra - la Hal - lo!

ff *ff* *ff* *sfz*

Hal - lo Tra - la! Hal - lo Tra - la!

No. 6

Love Is The Best Of All

Animato

verse chorus solo

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *f accel.*, *sfz*, and *poco rit.*

PAT

f poco rit. poco accel. a tempo

Ah, when the world is so fair, 'tis a joy to live! Ev - 'ry day

f poco rit. poco accel. a tempo

The piano accompaniment for the first vocal line features chords in the right hand and a bass line in the left hand. Dynamics include *f poco rit.*, *poco accel.*, and *a tempo*.

p poco rit. f

seems to say: Drink to the full of the plea - sure I have to give,

p poco rit. f

The piano accompaniment for the second vocal line continues with chords in the right hand and a bass line in the left hand. Dynamics include *p poco rit.* and *f*.

poco rit. *a tempo*

Ban-ish care with glad-ness! While for the night there is mu-sic and

poco rit. *a tempo*

f *p poco rit.*

soft per-fume, Ryth-mic dance, wild ro-mance! Hap-pi-ness naught could sur-pass!

f *p poco rit.*

rit.

Yet, on the mor-row, a-las, For-tune may bring us but heart-ache and sad-ness! —

colla voce *rit.*

Tempo di Valse lente
a tempo

Be it then con-fessed, — Life is but a jest! — Pass the time with

pp rubato

PAT *rit.*
 laugh - ter love and song! Seek-ing to be - guile, With a mer-ry

GRACE *rit.*
 Laugh - ter, love and song!

DARROW *pp rit.*
 Cut the song, cut the song!

SCHMALZ *pp rit.*
 Don't for get the girls, the girls!

GENERAL *pp rit.*
 With laugh - ter love and song!

rit. pp

smile, Wear - y hours when the world's go - ing wrong.

pp.
 But with-out a song good ad - vice dear!

pp.
 That's right, hope for bet-ter luck! I do!

What a fun - ny joke for you dat mus - n't be! Don't for - get the

Which will oe - cur at times!

Far from life a - part, Near to na-ture's heart, Ah, what joy we find when
As they
girls!
Noth-ing old for
Joy in -

a tempo Animato *accel.* *f* *f* *f* *a tempo*
old plea-sures pall, But a kiss will prove The rap-tures of love, Ah! 'tis love that is
of - ten do Oh! well, What is love?
I'm for change Oh! Oh! pr'aps she's right!
me, no! no! Oh! Oh! dat's de best,
deed, what joy! Well! well! love is best,
Animato
a tempo *accel.* *f* *f* *f* *a tempo*

poco rit. *p a tempo*

best of all Ah Ah

p *pp*

What is love! Be it then con - fessed Life is but a jest

p *pp*

pr'aps she's right! Be it then con - fessed Life is but a jest

p *pp*

le best of all Be it then con - fessed Life is but a jest

p *pp*

Best of all Be it then con - fessed Life is but a jest

pp

Be it then con - fessed Life is but a jest

pp

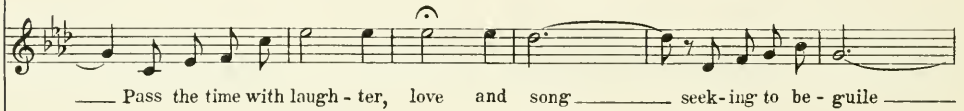
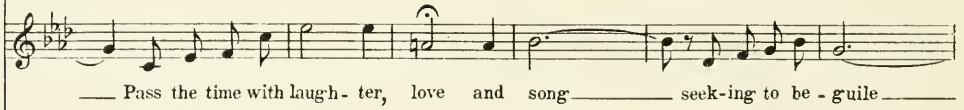
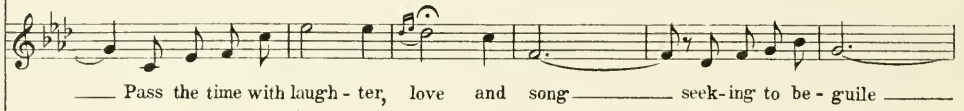
Be it then con - fessed Life is but a jest

pp

poco rit. *p a tempo* *pp rubato*

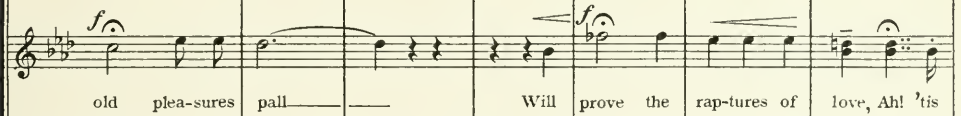
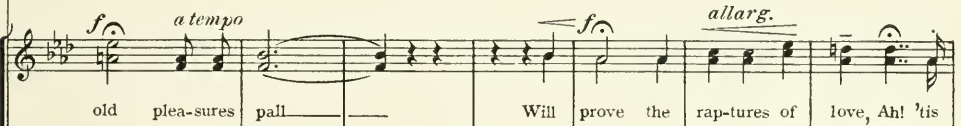
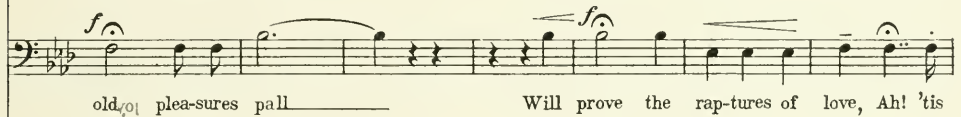
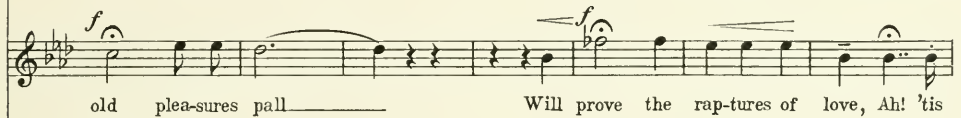
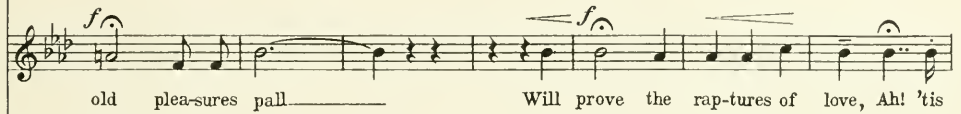
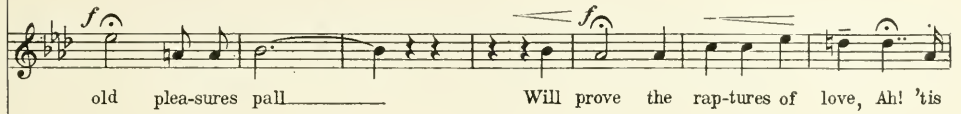
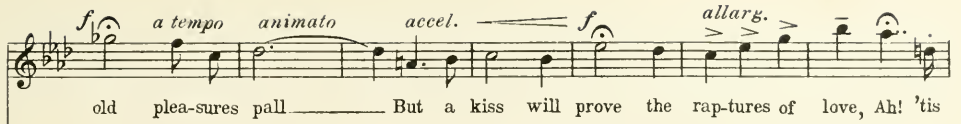
pp

CHORUS



[illegible]

Musical score for "The Rose Tree" featuring vocal parts and piano accompaniment. The score includes lyrics and musical notation for Soprano, Alto, Tenor, and Bass voices, along with piano accompaniment. The lyrics are: "Far from life a - part Near to na-ture's heart Ah! what joy we find When". The score is in 2/4 time and G major.



a tempo *poco rit.* *Poco meno* *p*



love that is best of all. Ah! yes, 'tis love!



love that is best of all.



love that is best of all.



love that is best of all.



love that is best of all.

a tempo *poco rit.* *Poco meno*



love that is best of all.



love that is best of all.



love that is best of all.

a tempo *poco rit.* *Poco meno* *mf poco rit.* *p*



love that is best of all.

piu rit. pp **Allegro** *cresc. e accel. molto* *f*

'tis love! _____

'tis love! _____

'tis love! _____

'tis love! _____

'tis love! _____

pp **Allegro** *cresc. e accel. molto* *f*

'tis love! _____

'tis love! _____

'tis love! _____

Allegro *cresc. e accel. molto* *f* *sfz*

No 7

For Better Or For Worse!

DUET
"Pat!" and Grace

Moderato e molto rubato

GRACE
poco rit. accel.

Ah! if we could on - ly read our

mf poco accel. poco rit. poco rit. accel.

poco rit. accel.

fu - ture from a mys - tic screed Like some old ma - gic - ian!

poco rit. accel.

"PAT."

a tempo

We would know just *what* to do, We'd al - so know what *not* to do to aid our con -

a tempo accel. a tempo accel. a tempo

rit. p a tempo

dit - ion! Hap - pi - ness we win or lose As we ac - cept or we re - fuse The

rit. p a tempo accel.

a tempo *rit.* *a tempo* *accel.*

of - fers men make us! Still we must re - call that they are

a tempo *rit.* *a tempo* *accel.*

rit.

placed in quite the self - same way If hap - 'ly they take us!

a tempo *accel.* *rit.*

"PAT." Allegretto moderato

p

GRACE Ah! me, What - so - e'er the fu - ture be, Let us meet the stern de - cree with

Ah! me, What - so - e'er the fu - ture be, Let us meet the stern de - cree with

p

Allegretto moderato

laugh - - - ter! Life, we know, should be an ev - er gay one!

laugh - ter, meet the stern de - cree! Life, we know, should be an ev - er gay one!

Sure-ly to re-pine will nev-er pay one! Ev-er hap-py still, take the good or ill

Sure-ly to re-pine will nev-er pay one! Ev-er hap-py still, take the good or ill

a tempo
mer-ri-ly! Should Fate bring us hap-pi-ness too late,

a tempo
mer-ri-ly! Should Fate bring us hap-pi-ness too late,

pp poco rit.
p a tempo

pp
Let us cheer-ful-ly a-wait the mor - - row! Ah! why not smile at each, re-

pp
Let us cheer-ful-ly a-wait the mor-row! A-wait the mor-row! Ah! why not smile at each, at

pp

verse? And sim-ply take it all for bet-ter or worse!
each re - verse? And take it all for, all for bet-ter or worse!

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "verse? And sim-ply take it all for bet-ter or worse!". The bottom staff is a piano accompaniment in treble and bass clefs, also in F# major and common time. It features a complex, flowing melody with many sixteenth and thirty-second notes.

pp
(Humming)
pp
(Humming)
(2 Solo Violins)
pp a tempo
(Harp)

This system contains the next two staves of music. The top staff is a vocal line in treble clef, marked *pp* (pianissimo), with the instruction "(Humming)". The bottom staff is a piano accompaniment in treble and bass clefs, also marked *pp*, with the instruction "(Harp)". It features a complex, flowing melody with many sixteenth and thirty-second notes. A bracket labeled "8" spans the first two staves of this system.

Life, we know, should be an ev - er gay one, Sure - ly to re - pine will nev - er pay one!
Life, we know, should be an ev - er gay one, Sure - ly to re - pine will nev - er pay one!

This system contains the final two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Life, we know, should be an ev - er gay one, Sure - ly to re - pine will nev - er pay one!". The bottom staff is a piano accompaniment in treble and bass clefs, also in F# major and common time. It features a complex, flowing melody with many sixteenth and thirty-second notes. A bracket labeled "8" spans the first two staves of this system.

Ev - er hap - py still, take the good or ill mer - ri - ly! — (Humming) *pp*

Ev - er hap - py still, take the good or ill mer - ri - ly! — (Humming) *pp*

pp rit. a tempo Harp

Why... not smile at each, re -

Why... not smile at each, at

verse? — And sim - ply take it all for bet - ter or worse! — *pp rit.*

each re - verse? And take it all for, all for bet - ter or worse! — *pp rit.*

No 8

Finale 1st Act

Allegro vivo

The musical score is written for piano and bass. It consists of four systems of music. The first system is marked *fp* (fortissimo piano) and features a piano part with a rapid sixteenth-note melody and a bass part with a simple accompaniment. The second system continues the piano part's melody and includes a *fp* marking in the bass. The third system features a piano part with a more complex, arpeggiated texture and a bass part with a simple accompaniment. The fourth system includes a *cresc.* (crescendo) marking in the piano part and a *molto cresc.* (molto crescendo) marking in the bass part. The score is written in 6/8 time and includes various musical notations such as notes, rests, and dynamic markings.

CHORUS

Is - n't it read - y yet?

Lunch! Lunch!

Lunch!

Is - n't it read - y yet?

Lunch! Lunch!

Lunch!

I'm so hun - gry! Is - n't it Read - y yet? read - y yet?—

Is - n't it read - y yet? I'm so hun - gry! Is - n't it read - y yet?

We are so hun - gry we're pass - ing a - way!

We are so hun - gry we're pass - ing a - way! Lunch! lunch!

fp *cresc.*

Is - n't it read - y yet? Lunch!

Is - n't it read - y yet? Lunch!

ff

Allegro (Listesso tempo ♩ like ♩. of preceeding tempo)

Of all the bells that clang their joy - ful

Of all the bells that clang their joy - ful

(Gong on stage)

ff *f*

ti - dings, The din - ner bells the best that we've ob -

ti - dings, The din - ner bells the best that we've ob -

(Gong)

served! — Beat the gong, Loud and strong,

served! — Beat the gong, Loud and strong,

(Gong) (Gong)

Lunch now is served! —

Lunch now is served! —

(Gong)

Tempo guisto (in 4)

(Tony is seen leaving the house)

fp

Marie and Darrow appear
Marie is telling Darrow

pp

up stage.
all she knows.

DARROW: Where's the Princess? — does anybody know?

A Girl: She's in the house! DARROW: Thanks! I'll see what her idea is!

(Both Exeunt)

All turn (looking off)

f *poco accel.*

(Enter Grace, Schmaltz and General H.)

CHORUS

ff Ah! here they come! —

ff Ah! here they come! —

ff Ah! here they come! —

ff

ff

SCHMALTZ

My

pp Looks like its all "fixed up!"

pp Looks like its all "fixed up!"

pp Looks like its all "fixed up!"

pp

cresc. molto

*senza tempo**a tempo*

friends! the Gen-ral here, has some-thing of im-por-tance to im-part to you! Ain't dat de

ff *ff* *ff* *senza tempo*

a tempo

Poco meno

word? *(with warmth)*

GENERAL

Yes! I take plea - sure in an - nounc - ing my

a tempo *Poco meno*

fp

(SCHMALTZ)

(Spoken) For bet - ter or for worse!

GENERAL

niece is now af - fi - anced to this gen - tle - men! The

f

senza tempo

p *pp*

GENERAL

mar - riage by our mu - tu - al de - sire will take place ver - y short - ly!

Poco meno

a tempo *rit.*

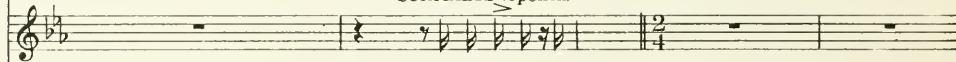
espressivo

GRACE (embarrassed)

a tempo

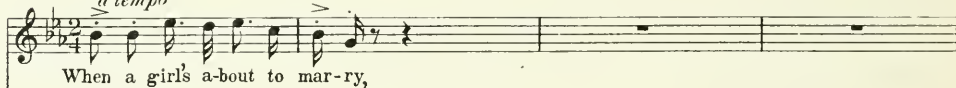
SCHMALTZ (Spoken)

(All laugh)

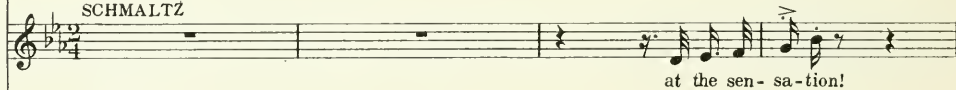


p a tempo *pp* *Moderato grazioso* *poco rit.*
schierzando *fp* *f*

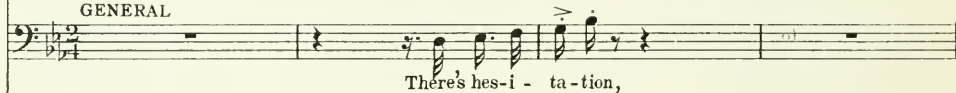
GRACE

a tempo

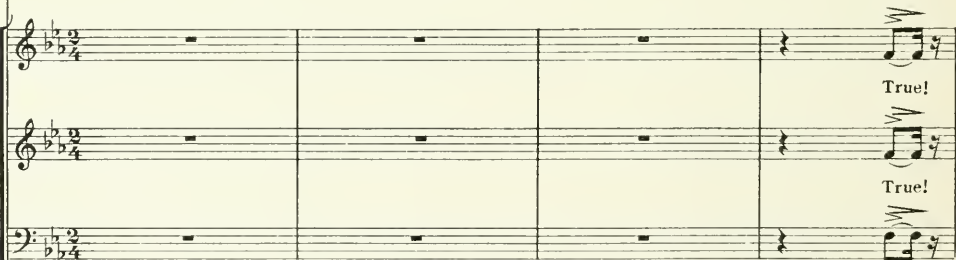
SCHMALTZ



GENERAL



CHORUS



p a tempo

Take it either way, She has much to say! Has
That is just the trouble with a
Yes!

Ha! ha! Ha! ha!

much to say! Should she wed she may regret it!
wife to day! With me she
She has much to say! She really should-n't!

Ha! ha! Ha! ha!

But should she re-fuse, ev-'ry-one who woos,
could - n't!

Why should

No! Ha! ha! Ha! ha! Ha! ha!

No! Ha! ha! Ha! ha! Ha! ha!

Should she re - fuse

She would be a spin-ster! What's the use? What's the use?

she re - fuse! ——— Should

Ha! ha! Ha! ha! Ha! ha! Ha! ha!

Ha! ha! Ha! ha! Ha! ha! Ha! ha!

Ev - 'ry - one who woos! take it eith - er way

What's the use?

she re - fuse! Should she re -

Ha! ha!

Ha! ha!

8

She has much to say! she has much to say!

She'd be a spin - ster what's the use?

fuse ev - 'ry - one that woos?

sfz Ha! Ha!

sfz Ha! Ha!

sfz

p When a girl's a-bout to mar-ry Ah! Ah!

p When a girl's a-bout to mar-ry There's hes-i - ta-tion at the sen-

p When a girl's a-bout to mar-ry There's hes-i - ta-tion at the sen-

pp When a girl's a-bout to mar-ry There's hes-i - ta-tion at the sen-

pp When a girl's a-bout to mar-ry There's hes-i - ta-tion at the sen-

pp When a girl's a-bout to mar-ry There's hes-i - ta-tion at the sen-

Take it eith-er way She has much to say!

sa-tion! Ah! Ha! ha! Ha! ha!

sa-tion! Take it eith-er way she has much

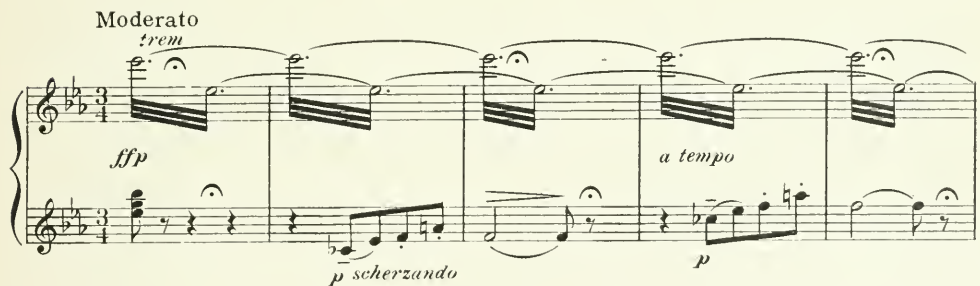
sa-tion! True! Take it eith-er way She has much to say!

sa-tion! True! Take it eith-er way She has much to say!

sa-tion! True! Take it eith-er way She has much to say!

Have much much to say! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 she has much ver-y much to say! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 That is just the trou-ble with a wife to day! Should she wed she may re-
 gret it! Ah
 gret it! She real-ly should-n't! With me she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!
 gret it! She real-ly should-n't! With him she could-n't! No!

[illegible][illegible]



PAT

*p rubato**rit.*

Pass the time with laugh - ter love and

Be it then con - fessed!

*rit.**pp*

song!

Ah! Life's a

allargando

SOPRANOS

ff

Ah! — a

TENORS

ff

Ah! — a

BASSES

ff

Allegro

*f accel.**allargando**ff molto rit.**ffz**ffz*

CHORUS

Molto piu mosso

Molto piu mosso

jest! Be it then con - fessed!

jest! Be it then con - fessed!

jest! Be it then con - fessed!

jest! Be it then con - fessed!

Molto piu mosso

tutte forza

Molto piu mosso

tutte forza

sfz

A handwritten musical score for the song "The Rose Tree". The score is written on four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a treble clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a bass clef and a key signature of two flats. The music is written in a simple, handwritten style. The first staff contains a single note (G4) followed by a whole rest. The second staff contains a single note (G4) followed by a whole rest. The third staff contains a single note (G4) followed by a whole rest. The fourth staff contains a single note (G4) followed by a whole rest. The score is divided into four measures by vertical bar lines. The first measure of each staff contains a single note (G4) followed by a whole rest. The second measure of each staff contains a single note (G4) followed by a whole rest. The third measure of each staff contains a single note (G4) followed by a whole rest. The fourth measure of each staff contains a single note (G4) followed by a whole rest.

Piu animando al Fine

Pia animando Fine

8

ffz *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

End of 1st Act

End of 1st Act

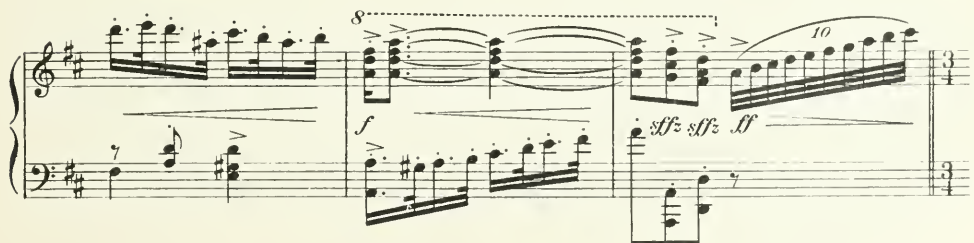
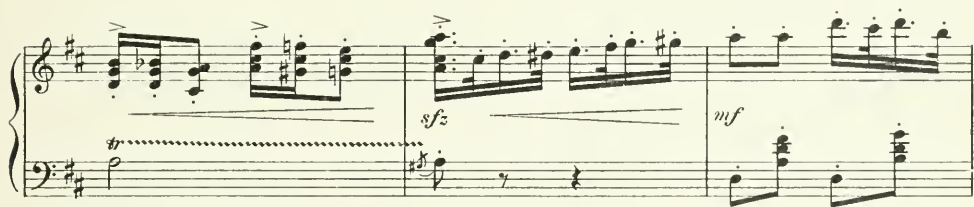
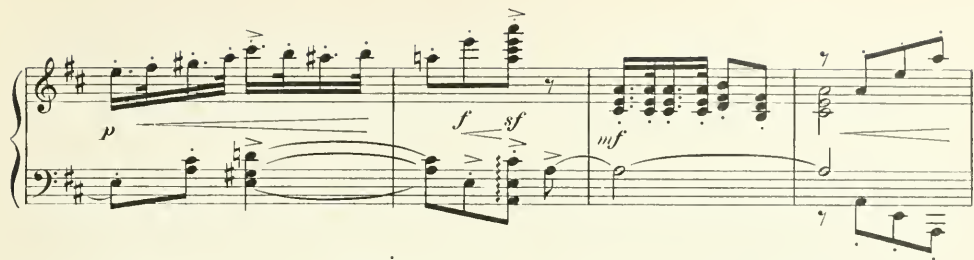
Entr' Act I

No 9

Allegro marcato *poco rit.* *Meno*

ff *mf* *sfz* *mf a tempo*

The musical score is written for piano in 2/4 time. The key signature has two sharps (F# and C#). The piece is divided into four systems. The first system begins with the tempo marking 'Allegro marcato' and the dynamic 'ff'. It includes a 'poco rit.' (ritardando) section followed by a 'Meno' section marked 'mf a tempo'. The notation includes various chords, eighth notes, and sixteenth notes, with some notes marked with accents. The second system continues the 'Meno' section. The third system features a key signature change to one sharp (F#) in the second measure, indicated by a flat sign over the F# in the treble clef. The fourth system continues the piece with similar rhythmic patterns and dynamics.



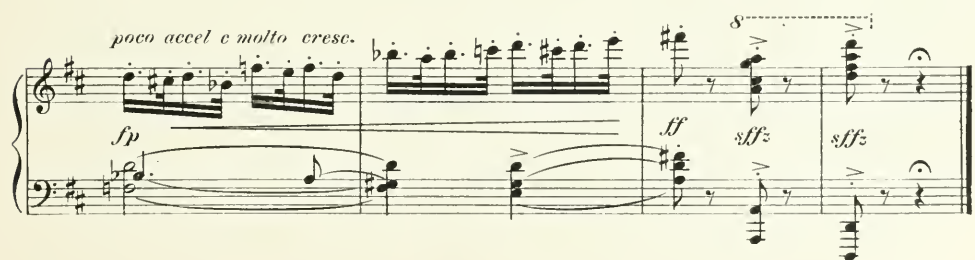
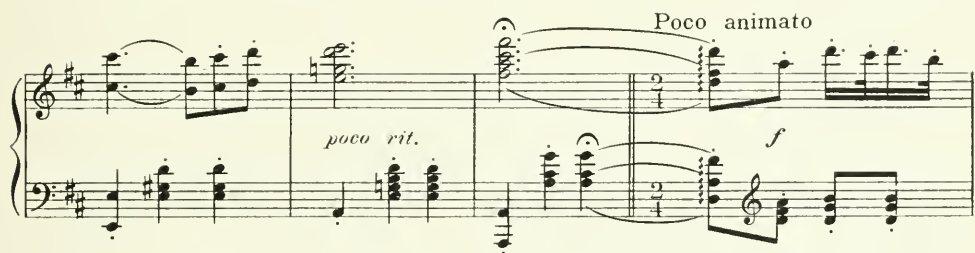
Tempo di Valse (*animato*)

The first system of musical notation for 'Tempo di Valse (animato)'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The right hand features a series of chords and a melodic line with a trill. The left hand provides a steady accompaniment of chords.

The second system of musical notation. The right hand continues with a melodic line and a trill. The left hand maintains a consistent accompaniment of chords.

The third system of musical notation. The right hand features a melodic line with a trill. The left hand continues with a steady accompaniment of chords.

The fourth system of musical notation. The right hand features a melodic line with a trill. The left hand continues with a steady accompaniment of chords.



Opening 2nd Act

No 10

Allegro brillante

Musical score for No. 10, Allegro brillante, Opening 2nd Act. The score is in 2/4 time and consists of five systems of piano and violin parts. The key signature changes from B-flat major to B-flat minor. The piano part features complex chordal textures and arpeggiated figures, while the violin part has melodic lines with trills and slurs. Dynamics include *f*, *sf*, and *sfz*. The piece ends with a *lunga* (long) marking and a 3/4 time signature change.

(Phonograph on Stage)

Valse Estellita by VICTOR HERBERT

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in G-flat major. The first measure is marked *mf*. The system ends with a fermata over a half note G-flat in the right hand and a half note F in the left hand, with the instruction *col. gva.....* below.

Second system of musical notation. It continues the melody and accompaniment. The system ends with a fermata over a half note G-flat in the right hand and a half note F in the left hand, with the instruction *g.....* below.

Third system of musical notation. The right hand features a sixteenth-note triplet. The system ends with a fermata over a half note G-flat in the right hand and a half note F in the left hand, with the instruction *col. gva.....* below.

Fourth system of musical notation. The system ends with a fermata over a half note G-flat in the right hand and a half note F in the left hand, with the instruction *col. gva.....* below.

Fifth system of musical notation. The system ends with a fermata over a half note G-flat in the right hand and a half note F in the left hand, with the instruction *col. gva.....* below.

Espressivo

77
Neapolitan Love Song!

T'amo!

(Italian adaptation by Max Villani)

No 11

f *ff* *dim.* *Tis Oh*

ev - 'ning and the sun is at rest, The sha - dows — now fall. —
 not - te di pro - fu - mi di sogne d'a - mo - - - re. —

— In the hea - vens a ra - di - ant star is shin - - ing — And
 — Chi are stel - le lu - cen - ti nel firm - a - men - - to — O

soft - ly, as the night drops her sa - ble man - tle — o'er all, —
 fio - ri, bian - ca lu - na, o mare, o ven - - - to, —

a tempo

There's a night-in-gale sing-ing — of his love for a rose!
 — *Sus-sur - a - te le voi - - - la can - zo ne del cor.*

a tempo

Mad-ly my heart is beat-ing — As I long for my hour — of
Dol - ce can - tor not - tur - no — che gor - gheg-gi l'a - mor per la

3 meet-ing! — *rall.* Vis-ion of beau-ty and grace! — *a tempo* I a-wait your em -
ro - sa — Se vo - lia le i' dat - tor - no — Can - ta per me co -

L'istesso tempo *Ah come* *rit.* *my love* *a tempo*
 brace! Ah! vien! Sei mi - a!
si! O fior di Ro - sa!

f a tempo *rit.* *dim. poco pesante*

REFRAIN Moderato espress.

Sweet one! How my heart is yearning
 T'a - - mo - - - - - fan-ci-ul-la tan-to

p

3

Ev - er with you to be!
 Più del - - la vi - ta mia

3

Love - - light in your dear eyes burn - ing, stead - fast,
 Ar - do per - te sol - tan - to d'a -

cresc. molto

3

cresc. molto

faith - ful and true to me! Tell me!
 mor - di ge - los - sia! T'a - - - - - mo!

molto appassionato

3

poco rit.

poco rit.

pp a tempo

When shall I a - gain ca - ress you?
 Dim - mi - che mi vuoi be - ne

subito pp

Kiss you? On - ly tell me when?
 Ba - - Ciami un - a vol - ta an - cor

Ah *me!* I long to press you, Dar - ling,
 Vie - - ni sor - diam le pe - ne so - gne

largamento *pp subito rit.*

ff largamente *pp subito rit.*

fond - ly with - in my arms a - gain!
 re - mo an - cor, an - cor d'a - mor!

allarg. *f* *ff* *allarg.* *sfz*

I Wish I Was An Island In An Ocean Of Girls

No 12

Tempo di Marcia (*Moderato*)

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Tempo di Marcia (Moderato)'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as dynamics (f, sf, p), articulation (accents), and phrasing slurs. The lyrics are written below the vocal line, with some words in italics.

I don't know where the
Now, how the girls are

charm is - I don't know what the harm is - But wom-en are the bur-den of my
dress-ing, It keeps a fel-low guess-ing! You could-n't *tell* the things that you have

stor-y! They seem to bore me nev-er, I think a-bout them
shown you! By gol-ly, but they're dar-ing, The clothes they are *not*

ev-er- I dwell up-on the sub-ject "*Con a-mo-re!*" A
wear-ing, I won-der that they all ain't got pneu-mo-nia! But

lit - tle blonde, a big bru - nette, A state - ly dame, A gay sou-brette: I
where I love the best to be Is on the shore be - side the sea In

wish not one of them could live with - out me! I've
sum - mer! There I find the most dis - trac - tions! The

oft - en thought I'd love to be An is - land in an o - pen sea, With
pret - ty lit - tle bath - ing girls, With wav - y hair and teeth of pearls, And

my - ri - ads of girl - ie girls a - bout me! Gee! I
cor - al lips and such ma - rine at - trac - tions! Gee!

a tempo
fz a tempo

REFRAIN

83

slower

wish I was an is - land in an o - cean of girls, Sur -

fp

This system contains the first four measures of the refrain. The vocal melody is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'wish I was an is - land in an o - cean of girls, Sur -'. The piano part features chords and single notes, with 'fp' (fortissimo piano) markings in measures 2, 3, and 4.

round - ed by them far as I could see! And

fp

This system contains measures 5 and 6. The vocal melody continues with 'round - ed by them far as I could see!'. Measure 6 ends with a fermata and the word 'And'. The piano accompaniment continues with chords and moving lines. 'fp' markings are present in measures 5 and 6.

like the lit - tle waves at play, That kiss the shore then run a - way, So

fp

This system contains measures 7 and 8. The vocal melody continues with 'like the lit - tle waves at play, That kiss the shore then run a - way, So'. The piano accompaniment continues with chords and moving lines. 'fp' markings are present in measures 7 and 8.

I should like to have them play with me. Just

fp

This system contains measures 9 and 10. The vocal melody continues with 'I should like to have them play with me. Just'. The piano accompaniment continues with chords and moving lines. 'fp' markings are present in measures 9 and 10.

one and then an - oth - er comes a slip - ping a - long! All

cream - y white, with - in your arms she curls; As

with one sud - den, fond em - brace, She splash - es kiss - es on your face! Oh,

poco rit. for an is - land, *a tempo* what a place! An o - cean full of girls! *D.S.*

No 13

In Day-Dreams

Allegretto moderato

Some-times I sigh with re - gret -

mf *rit.* *pp a tempo*

Know-ing that love hap - py should prove! Some-times I long to for - get,

Yearn-ing to be joy-ous and free! Then, as in fan-cy, I. dream,

The musical score is for a piece titled 'In Day-Dreams', No. 13. It is in 6/8 time and G major. The tempo is 'Allegretto moderato'. The score consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The first system includes dynamic markings: *mf*, *rit.* (ritardando), and *pp a tempo* (pianissimo at tempo). The lyrics are: 'Some-times I sigh with re - gret -', 'Know-ing that love hap - py should prove! Some-times I long to for - get,', and 'Yearn-ing to be joy-ous and free! Then, as in fan-cy, I. dream,'.

Love comes a-gain as of old! Heart-throbs are stilled, Long-ings ful-filled,

rit. Tempo di Valse lente
Joy to a meas-ure un - told. In day - dreams, day -

dreams, Ah, what vis - ions we see Of nev - er - to - be! While life's

rough way seems as though strewn with flowers! —

In day - dreams, day - dreams, All the past and its

pain Turns gold - en a - gain! The spell of rap - tur - ous

rit. love Re - turns but in dreams *molto rit.* a - lone, *piu rit.* Re - turns but in

Allegro dreams a - lone.

Allegro *p dim.* *accel.*

Fox Trot

No 14a

The musical score for "Fox Trot No 14a" is presented in four systems, each consisting of a piano (upper) and bass (lower) staff. The key signature is one flat (B-flat), and the time signature is 4/4.

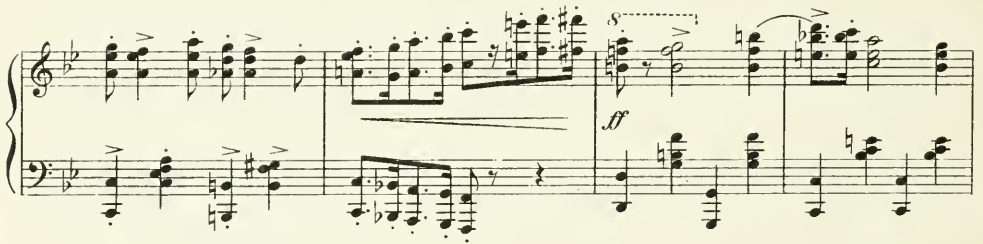
- System 1:** The piano staff begins with a *ff* dynamic marking. The melody consists of eighth and quarter notes. The bass staff provides a simple accompaniment of eighth notes. The system concludes with a double bar line and a final note in the piano staff.
- System 2:** The piano staff features a *ff* dynamic marking and includes a triplet of eighth notes. The bass staff continues with eighth notes. The system ends with a double bar line and a final note in the piano staff.
- System 3:** The piano staff has a *ff* dynamic marking and includes a triplet of eighth notes. The bass staff has a double bar line followed by a final note. The system concludes with a double bar line and a final note in the piano staff.
- System 4:** The piano staff has a *ff* dynamic marking and includes a triplet of eighth notes. The bass staff has a double bar line followed by a final note. The system concludes with a double bar line and a final note in the piano staff.

First system of musical notation. The treble clef staff contains a series of chords with eighth-note patterns, marked with accents and a forte (*ff*) dynamic. The bass clef staff has a single note with an accent, followed by a rest, and then a drum entry marked "(Drums)" with an accent.

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and a forte (*ff*) dynamic. The bass clef staff has a series of chords with a triplet of eighth notes marked with a "3" and an accent.

Third system of musical notation. The treble clef staff continues the melodic line with eighth notes and a forte (*ff*) dynamic. The bass clef staff has a series of chords with a triplet of eighth notes marked with a "3" and an accent, followed by a drum entry marked "(Drums)" with an accent.

Fourth system of musical notation. The treble clef staff contains two variations of a melodic line, labeled "1." and "2.", with a forte (*ff*) dynamic. The bass clef staff has a series of chords with a triplet of eighth notes marked with a "3" and an accent.



Valse Lente

No 14b

Tempo di Valse

Valse lente (*moderato*)

f poco accel.

p

vibrato

rit.

p

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a half note C5. Bass staff begins with a half note G2, followed by a quarter note A2, a half note B2, and a half note C3. The key signature has two sharps (F# and C#). The tempo/mood marking is *p subito*.

Second system of musical notation. Treble and bass staves. Treble staff has two first endings (1. and 2.) and then a section marked *Poco animato*. Bass staff has corresponding accompaniment. The key signature has two sharps. The tempo/mood marking is *piu f*.

Third system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth and sixteenth notes. Bass staff provides harmonic support with chords and single notes. The key signature has two sharps.

Fourth system of musical notation. Treble and bass staves. Treble staff has a first ending (1.) and then a section marked *Tempo I.*. Bass staff has corresponding accompaniment. The key signature has two sharps.

Fifth system of musical notation. Treble and bass staves. Treble staff has a second ending (2.) and then a section marked *Tempo I.*. Bass staff has corresponding accompaniment. The key signature has two sharps. The tempo/mood marking is *p* and *vibrato*.



One Step

No 14c

Allegro brillante

The musical score is written for piano in 2/4 time, marked "Allegro brillante". It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The first system begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The second and third systems also feature fortissimo dynamics. The fourth system concludes with a triplet of eighth notes in the right hand. The notation includes various articulations such as accents, slurs, and phrasing slurs, along with dynamic markings and a final triplet.



First system of musical notation. The treble staff contains a series of chords and single notes, with a crescendo hairpin. The bass staff contains a series of chords and single notes, with a *fff* dynamic marking.

Second system of musical notation. The treble staff contains a series of chords and single notes, with a crescendo hairpin. The bass staff contains a series of chords and single notes, with a *ff accel.* dynamic marking.

Third system of musical notation. The treble staff contains a series of chords and single notes, with a crescendo hairpin. The bass staff contains a series of chords and single notes, with a *ff* dynamic marking.

Fourth system of musical notation. The treble staff contains a series of chords and single notes, with a crescendo hairpin. The bass staff contains a series of chords and single notes, with a *fff* dynamic marking.

No 15

All For You!

Love Duo

Agitato

p accel. e cresc.

Piano introduction in B-flat major, 2/4 time. The piece begins with a treble clef and a key signature of two flats. The melody starts with a quarter rest followed by a quarter note G4, then a half note F#4, and continues with a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The tempo is marked 'Agitato' and the dynamics are 'p' (piano) with 'accel. e cresc.' (accelerando e crescendo). The piece concludes with a trill on G4 and a final chord.

Andante espressivo

Vocal entry for the first part of the song. The melody is in B-flat major, 2/4 time. It begins with a quarter rest followed by a quarter note G4, then a half note F#4, and continues with a series of eighth and sixteenth notes. The tempo is marked 'Andante espressivo'. The lyrics are: 'Dear one! why has cru-el fate con-spired our hearts to sev-er!'. The dynamics are 'p' (piano) with 'accel.' (accelerando) and 'a tempo' (return to tempo).

Andante espressivo

Piano accompaniment for the first part of the song. The melody is in B-flat major, 2/4 time. It begins with a quarter rest followed by a quarter note G4, then a half note F#4, and continues with a series of eighth and sixteenth notes. The tempo is marked 'Andante espressivo'. The dynamics are 'p' (piano) with 'espressivo' (expressive).

Dear one!

Dear one!

accél. a tempo

Tell me can it be, a-las, that love is gone, re-turn - ing nev-er!

Piano accompaniment for the second part of the song. The melody is in B-flat major, 2/4 time. It begins with a quarter rest followed by a quarter note G4, then a half note F#4, and continues with a series of eighth and sixteenth notes. The tempo is marked 'Andante espressivo'. The dynamics are 'p' (piano) with 'espressivo' (expressive).

Dear one!

Tell me!— Sweet one! you have ev-er been a guid-ing star a-

accel. *f a tempo*

accel. *f a tempo*

I for

bove me!— Can you for-get that first sweet mo-ment— you whis-pered, "Love me!"—

a tempo p

molto allargando p pp

poco pressando

f dim. pp pp

get?— Ah! mem-o-ries, that lin-ger

For ev-er I shall re-mem-ber. All of this world I would give for

f p f p f

acc. e cresc.

yet, Now filled with an-guish and wild with re-gret! Mem-ries!

you! You dear!

ffp *p accel. e cresc.*

rit.

Nev-er! Ah! nev-er more their glad-ness!

rit.

Ev-er! All for you dear!

f rit. *dim. e rall. l.h.*

Andante appassionato

Shall a heart fond and true

ten. *ten.* *ten.*

All for you! All for you! Life has be-come but pain; Shall a heart

ten. *ten.* *ten.*

molto espress.

Red. *Red.* *sempre Red.*

Ev - er hun - ger for love but in vain? Sweet mem - ries still re -

ten. *rall.* *B. 27*

ev - er true Hun - ger for love but in vain? Mem - 'ries fond,

poco rit. *ten.* *a tempo molto espress.*

allargando

call, Mem - 'ries, sweet mem - ries still re - call to us the rap - tures that once we knew Ah!

molto cresc.

still re call Rap - tures that once we knew. Ah!

ten. *molto cresc. ed allargando*

piu largo *ff* *a tempo* *rit.*

Live or die, what care I, It is all, all for you!

piu largo *ff* *a tempo* *rit.*

Live or die, what care I, It is all, all for you!

ff *rit.* *molto allarg. ff*

No 16

Finale 2nd Act

Moderato



SOPRANOS and ALTOS

CHORUS

mf Now we are drow - sy, we'll all go to rest! And at

mf TENORS

mf BASSES

Now we are drow - sy, we'll all go to rest! And at



Mor - pheus' be - hest sleep the sleep of the blest!

Mor - pheus' be - hest sleep the sleep of the blest!

Na - tures re - stor - er how won - drous it seems, As we're

Na - tures re - stor - er how won - drous it seems, As we're

waft - ed in dreams o - ver moun - tains and streams!

waft - ed in dreams o - ver moun - tains and streams!

mf

Vi - sions of fair - y - land soft - ly un - fold! As, in

Vi - sions of fair - y - land soft - ly un - fold! As,

sto - ries of old, All is pur - ple and gold!

sto - ries of old, All is pur - ple and gold!

p cresc.
Ban - ished is sor - row! re - freshed on the mor - row, We'll

p
Ban - ished is sor - row! re - freshed on the mor - row, We'll

p cresc.

greet the morn-ing light so let us say good - night!

greet the morn-ing light so let us say good - night!

GIRLS

We'll go to rest we'll

GENERAL H.

We'll all go to rest! and at Mor- pheus' be-hest

us say good- night!

go to rest!

sleep, sleep of the blest!

Good

Good

night! good - night! We'll

night! good - night! Let

BASSES

We'll all go to rest and at Mor-phous be-hest

go to rest!

us say good - night!

sleep, sleep of the blessed!

tr

mp

Gong (strikes 12)

mp

sempre dim.

Piu mosso

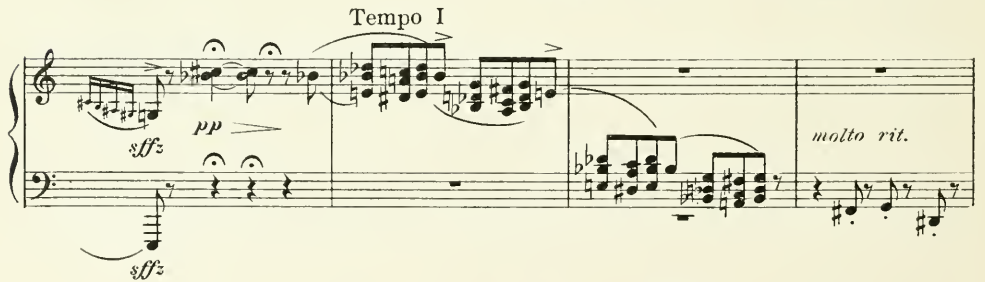
ppp *pp sempre rubato* *pp*

rit. *fp* *lunga* *mp* *dim.* *p* *ppp* *mf dim.* *pp*

p *molto rit.* *pp* *fp* *Moderato*

rit. *poco sfz* *fp a tempo* *Piu lento* *rubato* *rubato*

Poco animato *a tempo* *rit.* *dim.* *pp* *sfz* *sfz*



Andante misterioso

SCHMALZ

PAT

*p portato**p portato*

At last! Be care-ful! We are — a —

p *sf* *p* *sf* *pp*

staccatissimo

lone! My an-gel! Sh! —

fz *p* *sf* *p* *sf*

a tempo

Can I re-sist? Ah! dear-est! Won't you be mine

f *pp* *sf* *f*

PAT (aside) SCHMALZ

own? Ah! Kiss me dear! Kiss me dear! To my arms! —

accel. *con passione* *sempre*

sfz *dim.*

PAT

Yet a while I pri - thee spare me! Not to-night! Not to-night!

animando
p *pp* *f* *sfz* *sfz*

(Spoken quickly)
 Oh come and play with me

Molto meno portato *portato* *portato* *and quickly* *pp*
 I can't! And still what a thrill in your glance, love! You ex -

sfz *p*

cite me! You de - light me! The bliss of a kiss would en -

poco rit. *a tempo*
 trance, love! Ah, but not to-night love! Not to - night!

poco rit. *a tempo*

The musical score is written for a voice part (PAT) and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal line with lyrics 'Yet a while I pri - thee spare me! Not to-night! Not to-night!' and the piano accompaniment with dynamics *p*, *pp*, *f*, *sfz*, and *sfz*. A performance instruction *animando* is placed above the piano part. The second system continues the vocal line with lyrics 'I can't! And still what a thrill in your glance, love! You ex -' and includes the performance instruction *Molto meno portato* above the piano part. The third system shows the vocal line with lyrics 'cite me! You de - light me! The bliss of a kiss would en -' and the piano accompaniment. The fourth system shows the vocal line with lyrics 'trance, love! Ah, but not to-night love! Not to - night!' and the piano accompaniment, with performance instructions *poco rit.* and *a tempo* above the piano part. The score concludes with a final piano part marked *poco rit.* and *a tempo*.

You ex - cite me! You de -

light me! Ah! but

rit. not to-night, love, Not to - night! *poco rit.* *mp*

p To - mor - row! *p* But not to - *staccatissimo* *poco sfz* *fp*

night! To-mor-row!

staccatissimo

fp

Tempo I

pp

ppp rit.

But not to-night, love! not to

rit.

perdendosi (She enters her room)

QUICK CURTAIN

night!

a tempo

perdendosi e rubato

sfz p

sfz

Schmalz in sentimental pose
Toto and Darrow in threatening attitude

Entr' Act II

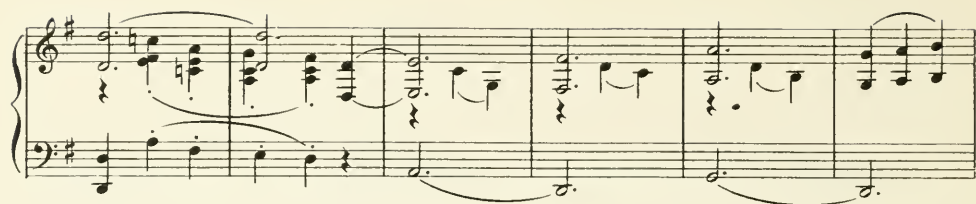
No 17

Molto marcato

Musical score for the *Molto marcato* section, measures 1 through 10. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system (measures 1-4) features a piano introduction with a forte (*f*) dynamic, followed by a crescendo to *sfz* (sforzando) and then a decrescendo back to *sfz*. The second system (measures 5-10) continues with a piano accompaniment of chords and a melodic line in the right hand. A crescendo leads to a *sfz* dynamic, followed by a decrescendo to *mf* (mezzo-forte) and then a final *sfz* dynamic.

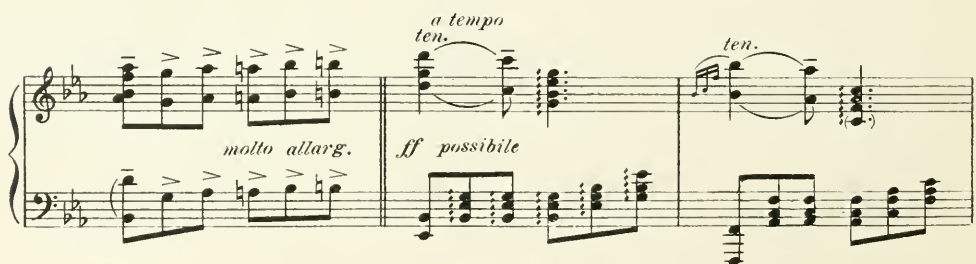
Valse lente (molto moderato)

Musical score for the *Valse lente (molto moderato)* section, measures 1 through 8. The music is in 3/4 time with a key signature of one sharp (F-sharp). The tempo is marked *molto moderato*. The first system (measures 1-4) shows a piano introduction with a steady accompaniment in the left hand and a melodic line in the right hand. The second system (measures 5-8) continues with a similar accompaniment and melodic line, ending with a final chord.



Poco animando

Molto cresc. ed allargando





No 18

Opening Act III

Allegro con spirito

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro con spirito'. The piano part features a rhythmic melody in the right hand and a more active bass line in the left hand. The introduction concludes with a *cresc. molto* (crescendo molto) marking, leading into the vocal entry. The vocal parts, for Tenors and Basses, enter with a melody that is repeated and then developed. The piano accompaniment continues with a steady, rhythmic pattern. The score includes various dynamic markings such as *f* (forte), *sf* (sforzando), *ff* (fortissimo), *ffz* (fortissimo crescendo), *p* (piano), and *pp* (pianissimo). There are also articulation marks like accents and slurs. The vocal parts have lyrics in English: 'What joy we find as aft-er we have dined, We puff with pride A'. The piano part includes some triplet figures and a final cadence.

f *sf*

cresc. molto *f* *8*

8 *ff* *3* *3*

TENORS *f*

What joy we find as aft-er we have dined, We puff with pride A

BASSES *f* *ffz* *p*

f *p*

fine ci - gar And sip a ca - fe noir, With "cogn - ac" on the side! Let's

f *ff*

drink one toast to that we love the most And then, be - fore we

ff *p*

GENERAL HOLBROOK

all break up, We'll fill an - oth - er cup and drink one more! —

ff *sfz*

*Meno mosso**rit.*

I say just one word? A po-em you have nev-er heard Of the old-en days, In

p staccato Pro-ceed! *p staccato* In-deed!

p *p* *rit.*

Tempo di Valse (molto moderato)

which I praise a friend? Through life we must know man-y sor - -

p La la la la la la

rit. *p poco rit.*

rows! We must share man-y a care, man-y a pain! — Our friends come and

la la la la la la la la la la la la

go, Some are false, as we know, And we trust them, — but in vain! —

la la la la la la la la la la la la

Yet one that I know has been faith - ful To the end; here is a

la! — La la la la la la la la la la

friend, you will a - gree! ——— Fond bless - ings I give as we peace - ful - ly —

la la la la la la la la la la

rit.

live — To - geth - er! My pipe — and me! ———

la — So here's to your pipe say we! — *attacca* Let's

Piu rit. *ff* *ff* *pp attacca* *ff*

Allegro Tempo I

drink one toast to that he loves the most and then one more! — The Prince! —

Allegro Tempo I

ff *ff* *rit.*

(To Toto) *rit.*

TOTO *Meno*

My friends! With your con-sent I, too, will join In say-ing just a word in praise of

sfz *Meno colla voce*

rit. Andante espressivo

wine! If sad-ness and grief may find a re-lief, Why could not, why should not one

pp (Humming) *pp*

sfz

122

Cadenza

soothe an ach-ing heart? Ah Give me then the

pp *a tempo*

wine whose ma-gic di-vine Stills the pain of Love's sor-row and lets us for-

attacca *ff* **Tempo I**

get!— Let's drink one toast to that we love the most and then be -

attacca *ff* Let's drink one toast to that we love the most and then be -

Tempo I

fore We all break up We'll fill an-oth-er cup and drink _____

fore We all break up We'll fill an-oth-er cup and drink _____

The first system consists of two staves. The top staff is a vocal line in B-flat major (two flats) with lyrics. The bottom staff is a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The system concludes with a fermata over the final note.

sfz *Piu mosso*
one more! _____

sfz *Piu mosso*
one more! _____

sfz *sfz* *sf* *sfz*

The second system continues the vocal and piano parts. It includes dynamic markings: *sfz* (sforzando) and *Piu mosso* (faster). The piano part has a more active accompaniment with chords and moving lines. The system ends with a double bar line.

Ballet - Suite

No 19a

Allegro

f

Meno

ffz *p* *poco accel.*

sfz *poco rit.* *a tempo*

1. *accel.* *sfz poco rit.*

2. *poco accel.* *f*

a tempo tranquillo **sf**

ten.

8^{va}

1.

sempre f

2.

ff **sf**

meno

poco accel.

sf *poco rit.*

a tempo

poco accel.

f

Allegretto

mf *ffz rit.* *p meno mosso e rubato*

p

f

poco rit. *sfz*

Poco meno

TRIO

First system of musical notation for the 'Poco meno' section. The key signature has one sharp (F#) and the time signature is 2/4. The music is for a piano trio, indicated by the 'TRIO' marking. Dynamics include *f* (forte), *sfz* (sforzando), and *p* (piano).

Second system of musical notation for the 'Poco meno' section. Dynamics include *sfz* (sforzando) and *sp* (sforzando piano).

Third system of musical notation for the 'Poco meno' section. Dynamics include *f* (forte) and *sfz* (sforzando).

Fourth system of musical notation for the 'Poco meno' section, concluding with a double bar line. Dynamics include *sfz* (sforzando) and a tempo marking *a tempo*.

Tempo di Valse

First system of musical notation for the 'Tempo di Valse' section. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The music is for a piano trio. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).

ff e brillante

1. *sffz* 2. *sffz*

Allegro *Meno*

meno poco accel. sfz poco rit.

a tempo accel.

sfz poco rit. poco accel. f

Tempo animato CODA

8 accel.

8 sfz sfz sfz sfz sfz

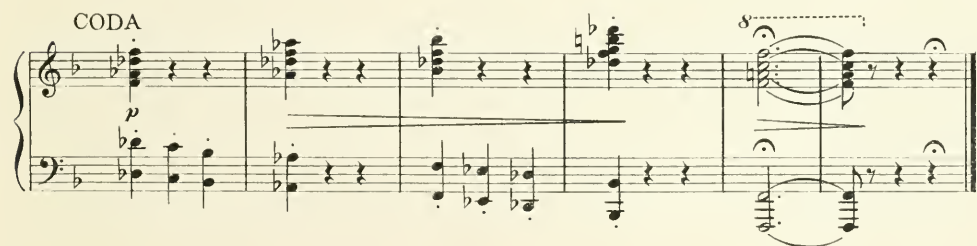
No 19b

Encore - Waltz

Valse lente

mf *sfz* *sfz* *Espressivo* *p* *espression*

The musical score is written for piano and bass. It begins with a tempo marking 'Valse lente'. The first system includes dynamic markings *mf*, *sfz*, *sfz*, and an expressive marking *Espressivo*. The second system continues the piece. The third system continues the piece. The fourth system includes a first ending bracket (1.) and continues the piece.



I'd Like To Have You Around

No 20

DUET

Moderato

TONY

Be - lieve me, lit - tle dear - ie, you are
The men that have ad - mired you I'm a -

mf *rit.* *p a tempo*

GRACE

Is that why you are ask - ing for the earth?
Oh no, I had their "num - bers" ev - 'ry one. TONY

all the world to me!
fraid are num - ber - less. Ah,
And

mf *rit.* *p a tempo* *fp*

GRACE

yes! For you would be dirt cheap at an - y price, you see! As real es - tate what would you think me
if you ev - er loved be - fore, I would - n't dare to guess. Then guess if e - ven now I have be -

mf *rit.* *p a tempo* *fp*

TONY

GRACE

worth?
gun.

You're worth a king-ly ran-som; the de - vo-tion of a life.
I hope you have, al-though I on - ly met you yes - ter-day.

A
You

p a tempo

TONY *poco rit.*

man's de - vo-tion does - n't last, I've found! _____ How hap - py we should be, if you'd
swore to win me then by hook or crook. _____ I did, for hon - or bright! I _____

fp

GRACE
*a tempo**poco rit.*

Would-n't you grow tir'd of hav-ing me a - round?—
Do you love me now you've had an - oth - er look?—

TONY

on - ly mar-ry me.
loved you at first sight.

What, tired? No!
Ah, yes! and

a tempo

poco rit.

Tempo giusto (*Poco animato*)

I'd like to have you a - round to play with When I am lone - ly and

I'd like to have you a - round to play with When I am lone - ly and

Tempo giusto (*Poco animato*)

espress.

This system contains the first two staves of music. The top staff is a vocal melody in G major (one sharp) and common time. The bottom staff is a piano accompaniment, starting with a series of chords and a melodic line in the left hand. The tempo is marked 'Tempo giusto' and the mood is '*Poco animato*'. The word '*espress.*' is written below the piano staff.

blue, dear! Think of the fun I could have all day with

blue, dear! Think of the fun I could have all day with

This system contains the next two staves of music. The vocal melody continues with the lyrics 'blue, dear! Think of the fun I could have all day with'. The piano accompaniment provides harmonic support with chords and a steady melodic line.

you for a true lit - tle pal o' mine!

you for a true lit - tle pal o' mine!

This system contains the final two staves of music. The vocal melody concludes with the lyrics 'you for a true lit - tle pal o' mine!'. The piano accompaniment ends with a final chord and a short melodic flourish in the right hand.

All I have told you is on the square, for I've no one else in the

All I have told you is on the square, for I've no one else in the

poco allargando

world to care for! You are the one that I

poco allargando

world to care for!— You are the one that I

piu rit. *a tempo*

love and there - fore I'd like to have you a - round!—

piu rit. *a tempo*

love and there - fore I'd like to have you a - round!—

p a tempo

Poco animato

serves to have a mon - u - ment e - rect - ed to his mem - o - ry, With
 serves to have a mon - u - ment e - rect - ed to his mem - o - ry, For

fp *fp* *fp* *fp*

"say - ings" on it by some fa - mous po - et! He
 he was a tee - tot - ler and a dea - con! We're

p *f*

nev - er smoked nor gam - bled none, Nor cursed, nor had a bit of fun, Or
 dif - fer - ent as we can be, A "bright and shin - ing light" was he, While

p

if he did, you bet she did - n't know it. He
 I am just a kind of "warn - ing bea - con." My

oft - er said that he would like to "beat her plumb to death," But
bat - ting av - 'rage is the low - est the hus - bands' league! I've

fp *fp* *fp* *fp*

he was called be - fore his work was done. Till
nev - er made a "hit" nor scored a run! But

p *sfz* *sfz*

I got her I nev - er knew How hard it is for "Num - ber Two" To
my worst er - ror till I die, Has been as "Num - ber Two" to try To

1. 2.

fil' the shoes of hus - band "Num - ber One!"
fill the shoes of hus - band "Num - ber One!"

Repeat for Dance *sfz* *sfz*

No 22

Two Laughing Irish Eyes.

Andantino *sempre rubato*

Wheth-er young man or old man, Or

p *accel.* *poco rit.* *p a tempo rubato*

tim-id or bold man, There's one thing he can-not re-sist,— 'Tis the

pp

ten. p

glance of your eye which he takes to im-ply That per-haps you would like to be

p

"kissed!" And so great his con-keit is, Your con-quest com-plete is, He's

pp

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 6/8. The score is divided into four systems. The first system begins with a double bar line and a repeat sign. The second system contains the lyrics 'tim-id or bold man, There's one thing he can-not re-sist,— 'Tis the'. The third system contains the lyrics 'glance of your eye which he takes to im-ply That per-haps you would like to be'. The fourth system contains the lyrics '"kissed!" And so great his con-keit is, Your con-quest com-plete is, He's'. Dynamic markings include *p* (piano), *pp* (pianissimo), *ten. p* (tenuto piano), *accel.* (accelerando), *poco rit.* (poco ritardando), and *a tempo rubato*. The tempo is marked *Andantino* at the beginning and *sempre rubato* at the top right.

in for an aw-ful sur-prise, When he finds, to the shame of him,

rit.
You have made game of him, All through a pair of bright eyes!

Moderato
poco rit. poco a poco in tempo
When a glance you are steal-ing, He finds it so ap-peal-ing that he

a tempo pp poco a poco in tempo e cresc.
f can't stand the feel-ing if he tries! *p* In a smile there's a to-ken of

No 22

Two Laughing Irish Eyes.

Andantino *sempre rubato*

Wheth-er young man or old man, Or

p *accel.* *poco rit.* *p a tempo rubato*

tim-id or bold man, There's one thing he can-not re-sist,— 'Tis the

pp

ten. p

glance of your eye which he takes to im-ply That per-haps you would like to be

p

"kissed!" And so great his con-cept is, Your con-quest com-plete is, He's

pp

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo is marked 'Andantino' and the performance style is 'sempre rubato'. The first system shows the vocal line starting with a whole note rest, followed by a half note 'Wheth-er', and then a series of eighth and quarter notes. The piano accompaniment starts with a half note chord, followed by a series of eighth and quarter notes. The second system continues the vocal line with 'tim-id or bold man, There's one thing he can-not re-sist,— 'Tis the'. The piano accompaniment features a series of chords and moving lines. The third system shows the vocal line with 'glance of your eye which he takes to im-ply That per-haps you would like to be'. The piano accompaniment continues with chords and moving lines. The fourth system shows the vocal line with '"kissed!" And so great his con-cept is, Your con-quest com-plete is, He's'. The piano accompaniment continues with chords and moving lines. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *accel.* (accelerando), *poco rit.* (poco ritardando), *a tempo*, and *ten. p* (tenuto piano).

in for an aw-ful sur-prise, — When he finds, to the shame of him,

rit.
You have made game of him, All through a pair of bright eyes! —

rit.
pp

Moderato
poco rit. poco a poco in tempo

When a glance you are steal-ing, He finds it so ap-peal-ing that he

a tempo pp poco a poco in tempo e cresc.

f can't stand the feel-ing if he tries! — *p* In a smile there's a to-ken of

f *p*

allargando *rit.* *a tempo* *rit.*

prom - i - ses un - spok - en! Sure, there's man - ya heart been brok - en by two

1. *molto rit.* 2. *molto rit.* *f*

laugh - ing, I - rish eyes! — laugh - ing, I - rish eyes! —

DANCE
Moderato

pp *pp*

sf dim

First system of musical notation. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The treble staff continues the melodic development. The bass staff includes a section marked *sfz* (sforzando) with a strong accent. Dynamics include *f*, *p*, and *sfz*.

Third system of musical notation. The treble staff features triplet markings (*3*) over eighth-note groups. The bass staff continues with harmonic accompaniment. Dynamics include *p* (piano).

Fourth system of musical notation. The treble staff shows a melodic line with slurs. The bass staff includes a section marked *ff* (fortissimo). Dynamics include *f* and *ff*.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff includes a section marked *ff* (fortissimo). Dynamics include *p cresc. molto* (piano, crescendo, molto) and *ff*.

Poco accel.

Finale Ultimo

Andante mosso

ENSEMBLE

ff

All for you! All for you! My heart will e'er be

All for you! All for you! My heart will e'er be

Andante mosso

f accel. *ff a tempo*

ALL

true! Ah! Live or die What care I It is all, All — for you! —

true! Ah! Live or die What care I It is all, All — for you! —

ff *rit.*

End of Opera

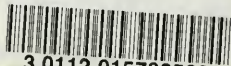


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